Yet Dressmakers Here Can Copy Paris Models.

SIMPLICITY FRENCH

Frocks Elaborate in Detail but Not in Their Lines.

Materials Often Filmy and Handwork Dainty-Semething Demanded of the Figure by a Majority of the Medish Creations of Paris-Changes in the Orimpe and New Arrangements of the Circle-Trimmings of Net, Lace and Soutache -Use of Helleving Color Notes.

Perhaps it is true that the number of model frocks imported this spring is not up to the record of past seasons, but certainly the quality of the models is well above par, and any one who has made the round of the openings finds it difficult to believe that there are not quite so many delectable offerings as usual. The freak frocks seem to have been the ones eliminated from the importer's list, and the proportion of models chic, charming but actually wearable, is very large.

To be sure, a majority of these modish creations do demand something of the



figure; but, given even a fairly good figure, is should be easy for any woman who has the money to fit herself out with smart French frocks, no matter how fastidious and quiet her tastes may be. A little woman who adores chiffons and always succeeds in looking well dressed, though most of her clothes are made at home by the united efforts of a seamstress and herself, summed up her impression of this season's

exclusive openings. "I've done this sort of thing every year for more years than I care to count," she said, "and I've always picked up good ideas from the French models; but while I've seen plenty to admire I've seldom longed mightily for the models themselves

frocks, after attending seven of the very

"This year I covet the frocks for myself. They are as costly, as elegant as ever, but most of them are so adorably simple in their general effect that I could wear them without being out of drawing. I've seen at least fifty that I want desperately."

This very quality which makes the season's French models so admirable emphasizes rather cruelly the shortcomings of the domestic designers. Fashionable New York dressmakers copy the French frocks successfully, but the expensive American made models shown in the shops even more plentifully than usual show deficiency in the very characteristics which make for the success of the imported frocks.

New York tailor made costumes are as



good as are to be found in the world. That s, the ready made tailor models show an excellence of finish and workmanship that is not equalled in Paris and is not excelled in Vienna or Berlin, but in the matters of detail, color, and line, the designers are not yet on a par with the French designers, and it is in originality of detail, charm of color and grace of line that the new French models achieve their triumph. The domestic models have not the exquisite simplicity that is the keynote of the newest models and some of the attempts at originality in

smirt drapery are really lamentable. However, now that the imported models have been on view, there will doubtless be an improvement all along the line, a better understanding of the handling of fashion's new ideas. As we have said before, many of these ideas are simple enough even for the understandies and talents of the home dressmaker. No little dressmaker will duplicate the perfection of cut and line of a mode from Callot, Beer or Drecoll, and often mat Fals and colors cannot be duplicated; but the general character of many of the imported frocks may be reproduced, and there is not one of the models that has not as teast some one detail worth the remem-

A few high class houses bring ever delightful models and are philanthropic enough to give a private view of these

models to dressmakers before the public sees the frocks. Of course the idea is that the dressmakers' trade in materials is well worth the trouble and expense of the importation, and for that matter the models are always sold, though at prices more reasonable than those asked for more exclusive models brought over by the smaller houses. The wealthy and fastidious woman wants a frook of which she is not likely to see copies, but a majority of the models shown at the dressmakers' views this spring have been so lovely that any one might be proud to acquire them, and the educational value of these models to the average Ameri-

can dressmaker must be great. A freck enthusiastically admired at one such opening, and for all its originality and | class

production, because the simplicity of its clinging lines calls for perfection of cut, but we have included it in the group because it is illustrative of the general ten-

dencies in the new modes. It has the clinging princess skirt, defining the curves of the figure from the bust line down, yet loosely fitting, with no suggestion of tightness at any point. It is this feature of the smooth fitting princess which baffles the ordinary dressmaker. Given perfect out and supple fabric. there is no occasion for tightness in such a gown, but the bungler attempts to achieve through drawing the material very tightly over the figure what she cannot obtain through cut, and so fails in models of this

FROCK OF WHITE MULL AND VALENCIENNES, WITH SLEEVES, GIRDLE AND FLOUNCE OF BLUE SILK.

teau plait. The sleeves are plaited hori-

zontally and fit almost closely to the arm,

though the armhole is a trifle enlarged.

This idea of the sleeve clinging to the out-

side of the arm but showing some fulness

beneath the arm where the armhole is cut

down to very moderate Japanese lines is

often illustrated among the French frocks,

daintiness not beyond the scope of the

taste, is pictured in the large cut, but to

understand its merit one must see the filmy

softness of the creamy batiste, the ex-

quisite color and suppleness of the blue

satin-a shade lighter than nattier but of

that tone-and the daintiness of the hand-

work. This handwork is, however, of a

sort which is within the scope of any woman

able to do fine plain sewing, and does not demand the artistic skill required for the

hand embroideries which enter into many

The only hand embroidery appearing

in this particular model is in the simulated

buttonholes accompanying the blue satin

buttons, buttonholes daintily embroidered

in leafy scrolls, but this touch, while charm-

ing, is not essential to the success of the

Of lingerie frocks, made all in one, elabo-

rated exquisitely with hand embroidery,

inset laces, &c., there are many among the

imported things, and these, while so elabo-

rate in detail, are on the simplest lines, with-

out blouse, with comparatively little ful-

ness of bodice or skirt, with small sleeves

defining the shoulder and arm lines. But

our text to-day is the imported frock as a

source of inspiration to the average dress-

maker, and the handsome handmade

lingerie frock of this embroidered and lace

The models sketched for this page are all

of the adaptable sort. It is probable that

no copy of any one of them will be as at-

tractive as the original, but any faithful

copy executed with even moderate skill

should have charm. The rather severe

frock of soft heavy raw silk in a yellowish

biscuit tone is possibly the one of these

frocks which would suffer most in the re-

trimmed type is outside that field.

little dressmaker who has patience and

In the back this frock has a slight plaited line, and there is a decided inclination

among the models turned out by several of

the most authoritative French makers. One

still sees deep guimpes and entire sleeves

of net or lace, but this jumper effect has

been in favor so long that naturally there

is a growing rebellion against it among

the more fastidious designers, and while

it will be popular all summer it is not the

fulness faintly reminiscent of the old Wat- toward such curtaining of the white guimpe

out in one and defining sharply the shoulder and outer arm line, while a butterfly or Japanese effect is introduced in the under arm union of sleeve and bodice. Heavy self-color lace, elaborated with

fine soutache, trims the raw silk model, and buttonlike ornaments to match are set upon the plain silk over the chest. An original note appears in the collar.

This high transparent collar of fine net has a frill of real valenciennes perhaps an inch and a half wide around the top, and just below the frill a tiny narrow cravat of black liberty encircles the collar-such a little line of black as is often introduced at the base of the throat. The relieving transparent cream color begins only at the throat

shoulder and outer sleeve being frequently of the raw silk model, numerous frocks in material heavier than net or silk mousse line have what might be called deep tuckers of such semi-transparent stuff matching the frook material in color, while only the shallowest of guimpes and the high standing collar are of white. As has been remarked before in these columns, an entire bodice of mousseline, net or similar sheer material often surmounts a princess skirt of heavier stuff such as satin, crèpe or silk, and in this case there is again the shallow relieving note of white, or possibly, if the freck color is not too unbecoming, a Dutch or pointed throat finish with no white at

One pretty crêpe frock in a dull, soft blue of rather light tone, the exquisite blue that is a nattier with a dash of greenish gray in it, had folds of blue silk mousseline filling in the bodice above the wide band of blue embroidered lace which crossed the bust at the top of the deep girdle. This mousseline drapery left a pointed opening to the girdle top, and this V was outlined, as will be seen in the sketch, by a finely plaited frill of filmy lace. A guimpe and collar of net could be worn or not, as preferred.

of the body.

hips, was finished at bottom by many inch wide overlapping tucks, possibly sixteen or eighteen of them. Not another item of trimming, but perfection of cut and hanging. The high swathed girdle was of liberty matching the frock material and knotted alightly low at the left front. A wide band of smoke gray lace run with threads

top and ran up over the shoulders. The sleeves of the gray material were of a type already mentioned-lying close to large armhole underneath on the bottom of the sleeves, and running up on the finely tucked cream net guimpe and collar were points of fine cream lace.

The guimpe of fine net is the accepted thing, though occasionally a guimpe of fine mechlin, alençon or other sheer lace appears. Once in a while one sees a guimpe of baby Irish, but this is unbecoming and nine out of ten of the smartest French models have the net guimpes hand tucked and sometimes slightly inset with fine lace. The heavy, much ornamented guimpe is a thing of the past, though domestic manufacturers do not seem to have fully grasped this fact.

This simplicity is, like much of the im-



with the heavy embroidered nets and laces so generally used on other parts of the bo ice than would more pretentious and elaborate guimps. To meet the created need a surprising number of the fine nets and laces have been put upon the market, and certain shops which make a specialty of this sort of thing show a wonderful and charming variety in this line.

Apropos of the embroidered nets and laces, where one cannot find such trimmings in the desired colorings, cannot have it dyed because a one tone coloring is not desired, and does not want to pay for expensive handwork, an easy solution of the problem may be found in the attractive combinations of lace and soutache braiding. These come in white, black and certain stock colors, and of course the white may be dyed to any color desired.

last word of modishness.

a hand run Alencon, and usually a medalinstead of running the frock material indicates with

This frock had a high swathed girdle and scarf ends falling from the left front, an arrangement considerably in use where a high girdle is employed, though even more frequently one sees a girdle whose ends are brought about to the left front and knotted low, often as low as the bend

This latter girdle arrangement is exemplified in the delightful smoke gray frock of which a sketch is given. This was a most attractive little model, of a fine French simplicity, and was built up of a fabric which was not silk voile nor silk monsseline, but a firm yet gauzy material somewhere between the two. The skirt, laid in small plaits around the

of gold crossed the bodice at the girdle

the arm on the outside, but pulled into a

plain materials. Sometimes there is a ported simplicity, not so great a saving as it may appear, for the real nets or the very fine and perishable point d'esprit nets are used, and these not only sell at \$2.50 a yard but do not stand wear or cleaning as the sturdier guimpes once in vogue did. Moreover it is a nuisance to tuck the in such a trimming scheme; and has, too, net by hand, and if any lace is added it must be done with great daintiness and skill.

being clevely handled. The guimpe is of But these little guimps are undoubtedly valenciennes and finely embroidered bathe most becoming things of the kind imagtiste-a type of guimpe much favored in inable and consort much more harmoniously combination with materials for which the



A soutache design is braided on a design of rather sheer lace somewhat resembling a hand run Alencon, and usually a medal-



up to the base of the throat after the fashion | some asparate lace design whose edge is IMPRISONED EGYPTIAN WIVES. outlined in a gleaming fibre thread. Now without any pronounced skill in embroid-ering any woman can fill in a desired color Mehammedan Life on Country Estates -Desire for Farm Lands. this lace design, and excellent effects are

obtained by running rope silk of the re-

lieving color along the net between the

repeating the braid medallion design in

A net with large dots sometimes is made

ing the dots over in colored silk floss. Another simple note of hand work consists

in darning aix or eight closely set lines of

color in and out of the fine net at the edge

of a high net collar and of net undersleeves.

A pretty model illustrating this was a

simple white and black foulard whose

of heavy white net embroidered in white

Above this was a guimpe of tucked net.

The top of the collar was darned in fine

stitches with coral pink silk floss, and the

same finish of six rows of pink bordered

the little plaited frill which jaboted down

Such notes as these, often, like the one

Much is done with buttons as relieving

touches of color. They are plentifully

used in the new models and are covered

with plain satin or silk, with Persian or

checked silk, are embroidered by hand, are

Narrow bands of black check are used

to trim some of the striped frocks and the

border of the check upon the material, but

again the check may be quite separate but

The frock of striped black and white

lightweight wool illustrated here is a par-

ticularly good example of the possibilities

very good skirt and bodice lines, the stripes

fine net guimpes already described are too

On the whole, the bordure materials

figure less conspicuously among the im-

ported models than might have been ex-

pected from the early spring showing of

such materials, and the striped stuffs, too

are far from numerous. The preference is

given to one tone colorings with contrasts

in materials and trimmings and many self

ioned into ornaments, into openwork filled

in with heavy stitchery, having a consid-

erable vogue.

Some particularly chic models in colored

Tussar or Rajah have simple princess

frocks of the allk self trimmed and with

guimpe of net, over which goes a coat of

the Tussah, plain of line but entirely cov-

ered by an embroidery design in fine oyster

white or biscuit soutache. Such a mode

in Copenhagen blue with paiest biscuit sou-

tache had a scarf of black liberty, knotted

in front to hold the coat, and there was a

tiny cravat of black liberty on the princess

Rose Blooms as He Weds.

Millon correspondence Indianapolis News.

A singular circumstance has just come to

light concerning the marriage of William Dorgon and Miss Mabel Shafer. Previous to leaving the home of the bride, Miss Kath-

erine Murphy, who is a cousin of the bride-groom, and attended the wedding as a brides-

maid, pinned a beautiful resebud on the coat lapel of Mr. Dorgon. During the ceremonies at the church the bud expanded into a beautiful full blown rose.

trimmings are employed -heavy cords fash-

made out of braid, are crocheted, etc.

cleverly used

fragile and transparent.

bottom of this opening.

the front of the guimpe.

From the London Standard. Some of the old fashioned Egyptian squires who have been settled on their estates for a generation or two and farm their own land closely set rows of soutache-as it were are much looked up to by their poorer neighbors and exercise a good deal of influence They have many of the characteristic qualito have a touch of color through embroider-

tles which belong to their condition.

I became acquainted with a patriarch of this kind who was an estimable old gentleman. He lived in a large, whitewashed, untidy old house, with big, bare rooms on the ground floor and latticed spartments above in which his wemankind lived. He told me, by the way, that his wife had never been downstairs or set foot outside the house, had never, in fact, moved beyond the confines of her second story prison for twenty five years.

bodice, cut in a low U in front, had a band Merchants, tradesmen, officials like to soutache and coral pink silk filling the invest their savings in real property. I met a young clerk in one of the public offices in Caire who had been educated at an Amer ican mission school and spoke English well He was three and twenty and of cours-married and a parent. He told me that he had saved enough out of his salary to have bought a small estate in the Delta. His wife and children and his mother-in-law and an uncle lived there and managed the farm, and just cited, easy of achievement, add more he went down there bimself during the long summer vacation when most of the Cairo smartness to a frock than any amount of clumsily applied ready made trimming.

offices go to sleep.

Everybody indeed in an Egyptian town seems to have an interest in the land. The Berberine servant who acts as chambermaid in your hotel is probably the tenant of a tiny patch of earth, with a date palm and a much hut, on which he labors during the summer and autumn, leaving his family to look after it when he comes down to Cairo to gather the plastres of the stranger in the cool sea And the trader who has made money will often own an estate worth thousands of pounds, left in charge of a nazar or bailiff. whose accounts he will check from time to time. Such a man, when he retires from business, may himself set up as country gentleman, even as prosperous shopkeepers do elsewhere.

A man can have a good house and exhibit the outward signs of wealth with the certainty that his superfluity will not be squeezed out of him by the tax collectors or extorted from him as bribes by the retainers of the Pasha. It is no longer necessary to contious penuriousness and bury your money if you have any in a hole in the earth.

Wedding Peast Flew Into His Arms.

Elwood correspondence Indianapolis News. A flock of wild geese became lost in a wind-storm last night, and being attracted or blinded by the electric lights one of the birds. weighing twelve pounds, flew against Fred Fornshell, knocking him down.

The goose proved to be a fine specimen and it was placed in a wire cage to be fattened. It will be the main feature of a wedding feasimmediately after Easter, cards having been previously issued announcing the marriage of the young man to Miss June Callaway.

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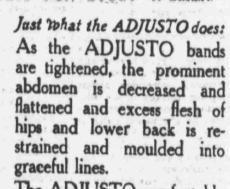
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